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Painting with passion

ANDRÉ CHASTEL, JACQUES DUBOIS, FRANÇOISE DE STAËL, GERMAIN VIALLE: *Nicolas de Staël*. 407pp. 1,059 illustrations. Paris: Le temps. 195 fr.

Nicolas de Staël is not, as it might appear, a monograph in the usual sense of the word. Instead, the authors have had the unhappy idea of trying to combine three different types of book in one: the collected correspondence of Nicolas de Staël from 1934 to 1955, with annotations and a connecting commentary by Germain Vialle; a *catalogue raisonné* of de Staël's paintings compiled by his widow and his principal dealer, Jacques Dubois; and a *Précis* of the artist—that is to say, a monograph in embryo—by Professor André Chastel, of the Sorbonne. Also included are a biographical summary, a comprehensive bibliography up to 1967, and a list of exhibitions at which works by de Staël were on view up to 1968. Thus the book contains a great deal of essential information which would otherwise be difficult to come by, and that is always useful; yet despite the impressive (on the surface) apparatus, this is a book which lacks unity, depth or meaning. Moreover, since no type of index has been included, it is very difficult to use as a work of reference. Serious it is, but it seems a pity to find the name of Professor Chastel associated with a publication which is less scholarly than it might have been.

It would appear, from what Professor Chastel writes, that de Staël's widow and her collaborators feel it is still too early (thirteen years after his suicide) to attempt a critical exegesis of his artistic output which would have lasting value. He says:

Tout fut si rapide, si netif et si intense qu'après treize ans il est toujours impossible de déceler dans son renom et dans sa signification ce qui revient à l'allure ardente et libre de la vie ou à la densité de l'œuvre. Son génie fut de les confondre.

This is, of course, a way of sidestepping the situation, for while de Staël exerted a very considerable influence on other young painters during his lifetime, today he is no longer felt as an active presence, nor even much regarded or hotly discussed. That is to say, his painting belongs to past history and is much easier to appraise than it was ten years ago. What is more, de Staël does not diminish in stature with the passage of time; in fact, he appears today even more clearly than before as the one outstanding new painter who was at work in France in the ten years following the Second World War, indeed the only painter worthy of consideration. Nevertheless, Pro-

fessor Chastel has felt obliged to limit himself to setting forth "as simply as possible" and in colourless outline a guardedly reasoned account of de Staël's aims, enthusiasms, artistic development and progressive modifications of style. So far as it goes, he does this well, and it must be said that he has cleverly picked essential guide-lines out of the letters to illuminate and explain the points of his argument.

The letters themselves count most in this volume: through them the reader is immediately made aware of the violence, the ebullience and the impulsiveness of de Staël's personality—which lay at the root of his every artistic gesture—as well as of his desperate striving to realize exactly and with full daring in paint his immensely subtle but complex vision of reality. These are passionate letters, for de Staël felt passionately about everything he did or saw. He felt passionately about the work of other painters and also about what his friends and acquaintances wrote; moreover, he felt a passionate need to make himself understood, to force his friends to see as he wanted them to and to encourage him with their support. Riddled as he was with all kinds of doubts, de Staël nevertheless the art of painting do for him, and he never doubted that he was the best, indeed the only, judge of his own pictures, though he was ready to admit that some periods and some individual canvases might be less good than others. De Staël did not need advice, but he desperately needed encouragement. And he found that above all, as these letters reveal, in the work of certain painters who fired his enthusiasm, and from whom he was always ready to learn: Uccello, Corot, Courbet, Cézanne, Matisse, above all Velasquez and Braque.

Professor Chastel attempts to compare de Staël's letters with those of van Gogh, on the grounds that they are spontaneous outpourings which reveal the artist to us "dans son agitation, ses voyages, ses conflits, ses professions de foi, ses hésitations, ses violences". Yet this comparison will not hold up, as Professor Chastel quickly seems to realize, not only because de Staël did not share Vincent's "obsession humanitaire", nor his "tourment religieux", nor his belief that a "composante mystique" was an essential ingredient in every painting, but also because de Staël's "contact avec les pays et avec les êtres est beaucoup plus direct, plus, triomphant". It would indeed be strange if the extrovert son of an aristocratic Russian family, famous for its military tradition and brought up in the Orthodox religion, had been as gull-ridden and ill at ease with the world as the introverted son

of a puritanical Dutch man. Professor Chastel could not add that even on the plane the two groups of letters were different: unlike de Staël's very rarely more specific pictures or even more seemed disposed to discuss matters with others. Staël no letter did he ever not development in his later work emerged from abstraction: a new type of figurative must have suffered anguish. The important voluminous correspondence primarily in what it told of Staël's personality and temper, though it also contains a few pointed comments which illuminate his own artistic practices.

The *catalogue raisonné* is a successful portion of the book. Four reasons may be given: it is disconnected as a whole, "integrated" with the rest which it does not relate; the reproductions are too small and often too small to permit a proper study of the make-up of the pages and eye-weariness and time. Lastly the catalogue materials are crammed untidily into the margins beside the plates. Thus, the publishers have had to include on each page of the small numerical diagram to the paintings to be identified. Dates, sizes, and the relevant bibliographical information are not provided, but the entries are so to read and patience is needed bring everything together. As colour plates—mostly of pastels—have been interleaved in such that they are never close to the corresponding black-and-white with the text alongside, they many are tiresome fold-outs. The most annoying aspect of the called complete catalogue is how the arbitrary way in which it has been trimmed by the authors. They omitted all paintings done before end of 1941, though several are to exist: they have excluded *papers relâchés*; and they have no reference to groups of drawings and prints which are such to certain paintings. This catalogue is not complete even in its imposed limits. No doubt it comes as a surprise to many to find that the authors have been able to assemble 1,059 paintings by de Staël between the years of 1942 and March, 1955. All are illustrated. Forty of these also illustrated in colour, the neither the best nor the most representative canvases have been

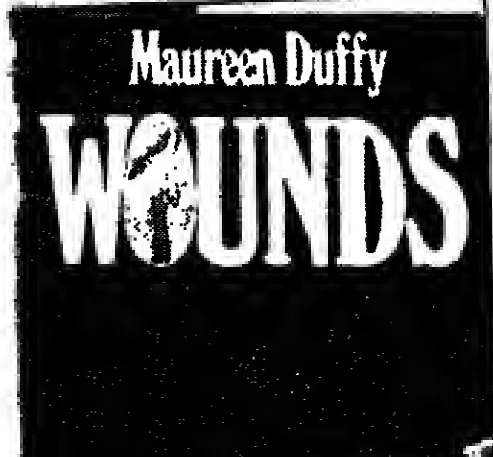
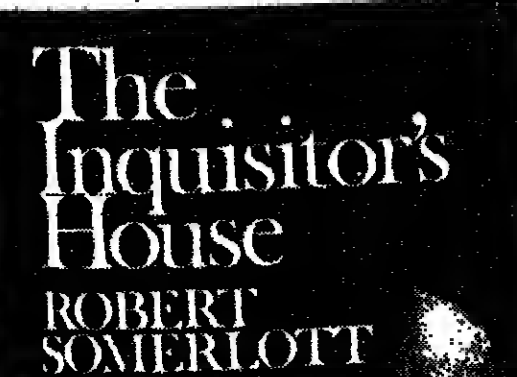
reflected what Mr. Lamé called "heightened metaphysics of the Cubists". But Gutfreund is a sculptor of great power who uses in these illustrations, from a point close to Daumier and through some fine works in the schütz-Laurens tradition (which Lamé thinks, he even anticipates to something very like Russian constructivism. His work ought to be much more widely known.

There are also the quite early proto-surrealist paintings of Zrzavý, who is, likewise, somewhat incongruously, reproduced in the book. It all goes to show that Czech art under Austro-Hungarian rule was a great deal more advanced than is normally reckoned, and is worth further study.

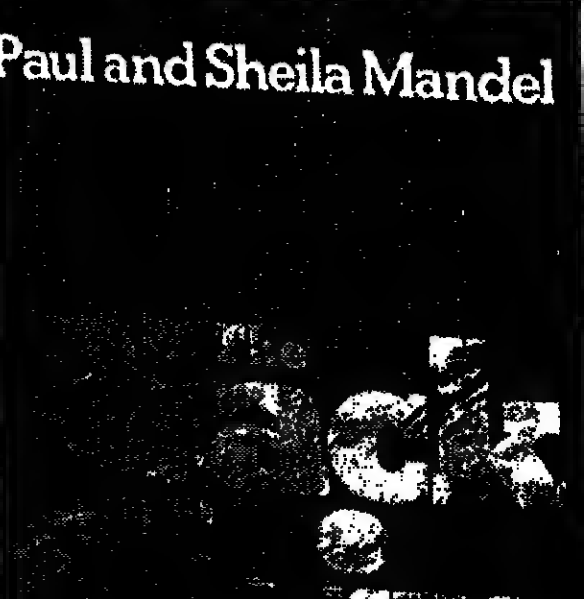
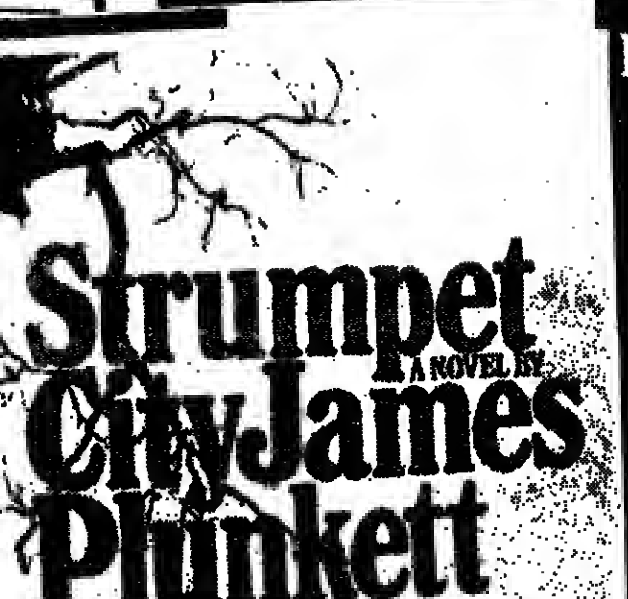
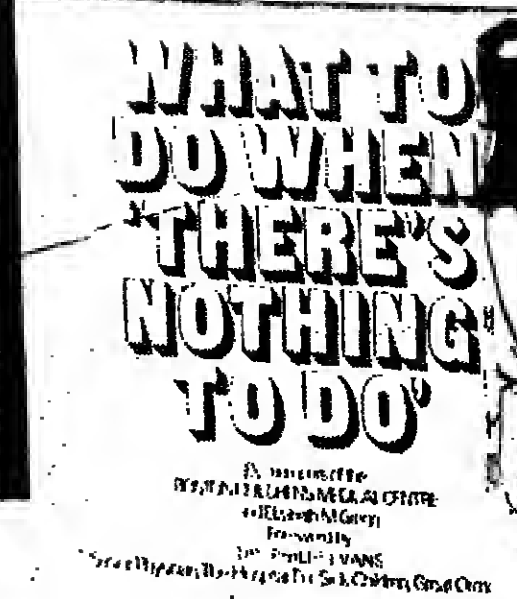
Volume is promised which will tell the story on from the establishment of independent Czechoslovakia in 1918 to that country's dissolution in 1938. Both authors and publishers might accordingly be expected to have been more than a little more than the generally fluent translation proved by providing textual notes to the plates, an index, some information about the work or ownership of the work produced.

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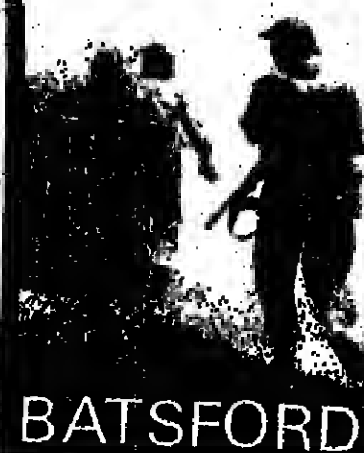
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BATSFORD

Square dancing

RICHARD LORBER and ERNEST FLADELL: *The Gap*, 179pp. Barrie and Rockliff: The Cresset Press. 21s.

Uncle is a happily married man who runs an advertising agency on Madison Avenue. His Nephew is a student who smokes pot and fornicates. They decide to tour each other's worlds and write a book about their experiences. Both sneer at a P.R. man who comes for drinks; yet this poor wretch seems to be promoting the book we are reading. Are we the victims of a plot to give Uncle's agency a new image?

Suspecting that the whole trip may be rigged from the start, we watch Uncle, carefully chaperoned, visit hippies and drop-outs. He smokes one pipe of pot and describes his sensations, giving some useful help to the pot lobby by finding himself less silly, talkative and aggressive on pot than he is on drink. He gives full and clear instructions on how to buy, prepare and smoke the drug, thus following the usual tradition of those pseudo-moralistic works that first tell you what not to do and then tell you how to do it. There is a coy episode when he disappears for an hour or so with a hippy girl.

I might say that as I sat alongside this mini-skirted twenty-one-year-old of next figure and sweet face, no erotic thought crossed my mind. In fact, no such thought did cross my mind. It just slumped in wearing heavy boots, trucking mind all over the place, and hung around trying to look wise. But soon, with both disappointment and relief, I permitted myself to fall ungracefully back into the role of husband, father, and middle-aged researcher for a book about youth.

As the only bait that draws us through the story is the hope that smug old Uncle will disgrace himself, the reader should be warned that, like Doris Day, he never actually gets laid.

The Nephew is hardly adequate as a representative of rebellious youth. He has a B.A. degree, he is working industriously towards his doctorate, and he seems most at home among the comforts of family life. With a strong sense of treason to his adopted kind, he goes to a business lunch, drinks two large martinis, and describes the effect. It is no different from what most of us feel after drinking two large martinis. He

drifts for a day or two about the Madison Avenue office, making the ritual remarks about Vietnam, and generally doing his best to annoy everyone as much as possible. The business men, on the whole, seem rather more tolerant than he is.

The New York summer rolls on, and the experiment begins to bore both of them. They take time off from the writing—like most amateurs they find it harder than they expected—and relax at the one place where they seem to be equally happy. This is Uncle's weekend house in one of those well-heeled communities that John Updike has dissected in *Complex*. Uncle dashingly wears an open-necked shirt and becomes a barefoot patriarch. And Nephew keeps up his character as a womanizer—a reputation so carefully preserved that we begin to worry for his future.

The declared object of an experience they share with the superficiality of two widows on a cut-price coach tour is an attempt to bridge the generation gap: to see how far communication between them can be developed. But their heavy fears for one another's souls, varied by bickering about what to do next and how to dress for it, give the whole venture an unfortunate resemblance to an abortive love affair—and a rather irregular one, too. This was, perhaps, an inevitable outcome of the project. Deep friendships often survive with large areas of conversational embargo. The desire for total communication on intimate matters, if not frustrated by a reticence we rightly call natural, may lead into attachments that verge on the morbid. Both Uncle and Nephew seem to sense this happening, and each draws back in fright.

Then I told Richie a few things I had never told anyone else. And he told me a few things, too. And I told him a few more things. And we talked, not as men do, but as children, naked and innocent.

This conversation, which the whole book has been leading up to, is not reported. Perhaps, within it, were the reasons the Nephew smokes pot and the Uncle gets through two packs of Camels every day. One can see them both, at the agency's party next year, unbending just so much and no further. The rebel must cultivate his image as carefully as the conformist.

Adoptive attitudes

DIANA DEWAR: *Orphanus of the Living*, 208pp. Hutchinson. 35s.

"A polemic, an appeal, inspired by anger and distress" is how Mrs. Dewar accurately describes her book, something very far from the academic inquiry suggested by the subtitle, "A study of bastardy." But perhaps she started out with a different intention for, alongside the passionate argument for a change of policy and attitude among those responsible for the care of deprived children, runs a pedestrian account of the causes and consequences of illegitimacy.

Orphanus of the Living is really about adoption. The policies of adoption societies, Mrs. Dewar argues, were formulated at a time when there were more people anxious to adopt than babies available for adoption. Now the situation is reversed. Not only black babies and handicapped children wait in vain for adopters, but even some healthy white infants or children with very minor defects are left in homes or local authority nurseries when they could be part of a loving family.

In the past twenty years an overwhelming weight of research evidence has accumulated on the disastrous effects of institution life, particularly on very young children. The work of Bowlby in this country and of Goldfarb in America are the best known of the many studies which show that children brought up in homes rather than homes are intellectually and emotionally stunted. Given this knowledge, how can we be justified in leaving a single child in an institution if anybody would be willing to adopt him? Yet adoption societies and children's departments still practice

rigorous screening of people who apply to adopt children. This process is highly subjective, putting much emphasis on purity of motive, and also time-consuming, so that often children spend damaging months in institutions pending a decision.

Most people would agree that some factors—religion for example—carry far too much importance in deciding a child's chances of adoption. Any one professionally engaged in adoption work will certainly feel, though, that Mrs. Dewar has overstated her case by arguing for the placing of virtually any child with anybody willing to take him. But her point is that we must change the frame of reference within which decisions about adoption are made. Instead of thinking, as she interviews a prospective adopter, "How great is the risk that this woman will turn out to be an inadequate parent?", the social worker should have in mind the far greater risk that one more child may have no parent at all.

The painfully moving chapter on rejected adopters logs some of the prejudices of adoption officers—against Jews and agnostics, intellectuals, families with low incomes or left-wing political opinions, people over forty, those with any defect of health however well controlled, even people whose appearance deviates from the norm: "I was told 'of course if you are rather too short or rather too small... it does take

No doubt there's another side in some of these stories, but, carried on the tide of Mrs. Dewar's indignation, one feels it hardly matters. This is a journalist's book, not a sociologist's, but it exposes more effectively than a better balanced account might have done a tragic flaw in our child-care service.

Who decides?

RICHARD A. CHAPMAN: *Decision-Making*, 118pp. BRIAN C. SMITH: *Advising Ministers*, 126pp. Routledge and Kegan Paul. 18s. each.

Students of politics and administration have long complained that the decision-making process in British government is shrouded in unnecessary secrecy. Admittedly, of recent years, several corners of several heavy curtains have been decorously lifted, as a result of the efforts of the Estimates Committee, the Nationalized Industries Committee, the new Specialized Committees, the occasional Tribunal of Inquiry, and scholars such as Professor F. M. G. Willson who have contrived to get official backing for a series of administrative case-studies. Most of the curtains, however, remain in position; and as yet one does not know whether, in the post-Fulton climate of opinion, they will be cautiously withdrawn to let in a few more chinks of light.

Both of these books about decision-making claim to dispel just a little of the prevailing obscurity; neither, unfortunately, succeeds very well in doing so. This is not the fault of their authors, who are reputable and well-informed academics. Mr. Chapman and Mr. Smith, not being miracle-workers, cannot make bricks without straw.

In *Decision-Making* Mr. Chapman endeavours to show how the financial oligarchy works. His subject is the decision to raise the Bank Rate in September, 1957, and most of his material comes from the "Parker" report. After sketching in the "background", he proceeds to a chronological, descriptive reconstruction, with as much detail as is possible, of the decision-making activities leading up to the pronouncement of the change in the Bank Rate.

This, although quite well done, is not exactly high-powered, and one awaits eagerly the "theoretical analysis" promised for the later chapters. Alas, this amounts to little more than a

handful of reflections on "the" in *Decision-Making*. It is interesting enough but not completely original, and ending with the statement that there is "no clear administrative procedure" "each case is separate" "the people involved" "case are human beings".

Mr. Smith is concerned with activities of an advisory body, the South-West Economic Council. As an established organization on regional and field studies, he is very well qualified in this kind of case-study. With an excellent first section on advisory bodies in general and a second on the South-West Economic Council, Part Two, containing the *Advising Ministers*, that is, "The Council at Work", "Evolution of the Strategy", "Advising the Government", "Applying chapter-headings", chapters themselves are rather since it becomes clear that, even if he knows what is going on, it is not free to reveal the really interesting parts, could presumably have got the material from the editor of the *Professor Wiseman*, who is a member of the S.W.E.C.; but the power of the Establishment on such matters even Professor Wiseman's lips are finally sealed.

A very brief concluding chapter chides those who expect much of regional economic planning; but Mr. Smith is given enough space to develop his existing debate, in which he is qualified to participate. Another, one fears.

Both books, however, are material that will be of interest to undergraduate students and, as has been suggested, to the handiwork of teachers in British schools. The decision to publish such material must have been a happy one, may be justified on less contradictory grounds.

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GLIMPSE OF THIRTIES' SUNLIGHT

By Julian Symons



Illustration by Wynne Lewis, from *The Thirties* by Julian Symons (Cresset Press, 1966).

but not interesting enough. They might be by Allen Tate, or XYZ, one note said. It seemed encouraging to be compared to Allen Tate, but if Tate was only equivalent to XYZ perhaps there was not much in it after all. Eventually Grisou accepted some poems, and invitations to tea followed. Sometimes, but only occasionally, another young writer was present. My original vision of the tea-shop as a meeting place for young poets, a Fleet Street version of David Archer's Partin Bookshop, proved to be wide of the mark. It was a rather genteel establishment which served delicate little teasakes, and it was almost always empty.

Not on this occasion, however. In one corner of the shop sat two young men, one almost silent, the other a bright-faced figure wearing a large black hat who talked a great deal.

"Geoffrey Grigson", Hatchet-faced would say sometimes, like an exhausted swimmer calling for help. "Geoffrey Grigson says," Brown eyes behind huge glasses under the black hat flashed meaningfully in my direction. I sipped my tea and waited without answering these signals, and in the end he had to ask outright: "Are you waiting for Geoffrey Grigson?" He introduced himself. His name was Ruthven Todd, he worked up in Edinburgh on a magazine called the *Scottish Bookman*, and was down in London for a few days. His silent companion was a Scottish painter.

Grigson never turned up (in this respect the story is like that piece of Thurber's about not meeting D. H. Lawrence), and, after sloughing off the painter, Ruthven and I spent the evening drinking. He was staying in a Pimlico boarding house and at about midnight we decided that I should stay there too, sleeping on

the floor. An hour later, heavy with drink, I staggered out into the Pimlico night to take in great gulps of air. On returning I found the house in darkness, tried several doors, found one that opened and sank on to the floor. A man's voice said something. "Is that Ruthven?"

"The reply was brisk. 'No, it's not Ruthven, and—off out of it.'"

"The next unlocked door really was Ruthven's. He was in bed, smoking and prepared to carry on our conversation at just the point where we had left it. In the morning I went off, with a bud headache, to the engineering company in Victoria where I worked, and Ruthven no doubt continued his round of talking and drinking before going back to Edinburgh. It may even be that he found Geoffrey Grigson."

The friendship so casually begun developed when later we lived on opposite sides of a Pimlico square and has survived the stresses of thirty years; stresses which include the continuity of Ruthven's conversation, conversation that has, sometimes passed gently over me like the lapping of the sea, and the more serious strain placed upon it by the curfew of him in my first crime story, a book we planned together but which in the end I wrote alone.

I suppose it was of life was symbolized by the coffee house and the *Morning Post*, to the extent at least that his habits were bourgeois and respectable. His clothes sedately smart. A sherry party at his flat in Kent's Grove was not likely to develop into an orgy, nor even into a literally highly intoxicating evening. He had no taste for literary bohemia, which was represented at this

time by the group of poets who were the habitués of the Parton Bookshop and Meg's Café opposite. Dylan Thomas, George Barker and David Gascoyne among them. Later the bookshop was the focal point for contributors to *Contemporary Poetry and Prose* which was run by Roger Roughton, an aesthetically-looking young man with considerable literary tact and taste which were exhibited in the contributions to the ten numbers of his magazine. The last issue, which appeared eighteen months after the first, carried a terminal notice admirable in its terseness: "This is the last number of *Contemporary Poetry and Prose*, as the Editor is going abroad for some time." I believe Roughton never returned to England. Early in 1941 he committed suicide in Dublin. In a letter to John Davenport suggesting some kind of memorial to him, Dylan Thomas commended "his work for the Communist Party, his publishing, his parties, himself." The Grigson and Roughton circles were distinctly different ones, although the same poets might be found writing in both magazines—Thomas, Gascoyne, Gavin Ewart, Kenneth Allott. There existed at this time also a third poetic circle of a lower order, represented by the "Poets' Corner" in the *Sunday Referee* and Victor Neuburg who ran it.

It is safe to say that there has been nothing like the Poets' Corner either before or since. Generally three or four poems were printed in the paper each week and, rather in the style of a *New Stetson* competition, one was judged the best. It appeared in heavy type with some well-meant but often ludicrous editorial comment. "A perfect picture of life symbolized perfectly in footnotes", Neuburg wrote about a bad poem of mine, and

of a poem printed in the same week he said that it was "another 'Life' poem, the last two lines, especially, are of the quintessence of poetry". Sometimes his flights of language were more fanciful, like the use of "HeShe" to avoid the variation of sex in pronouns. The winner of each week's competition received half a guinea, and runners-up were given a miscellany of gifts ranging from propelling pencils and wallets to copies of Neuburg's own books. One of these, *Songs of the Groves* ("Records of the Ancient World"), was on my shelves for years, although it had vanished when I looked for it the other day. For his activities as editor of *Poets' Corner*, Neuburg received the pittance of £2 a week.

It may seem strange that anybody took him seriously, but the prevailing poetic climate was such that young poets were pleased to find verse printed regularly anywhere at all. Today, when a concrete poem may appear in one of the Sunday papers or the *TLS* and when editors are looking out eagerly for bright young men, it is difficult to imagine a time when it was a mark of audacity on the part of the literary editor of *The Listener*, Janet Adam Smith, to print what were thought objectionably "modern" poems, and to use young poets occasionally as reviewers. Nowadays literary magazines proliferate, thanks largely to Arts Council subsidies; and while I wouldn't want to see any of those subsidies (well, hardly any) taken away, there was something good in the pre-war situation. It was difficult to get poems printed, but perhaps now it is too easy. A certain toughness of attitude was engendered which had its own virtue. To each generation its own rubbish, but more of it finds print now than then.

Anyway poets, Ruthven, Gascoyne,

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Susannah

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Seven generations of Stanhopes

ARTHUR NEWMAN: *The Stanhopes of Chevening*. 414pp. Macmillan. £3 11s.

The seventh and last Earl Stanhope, who was also the thirteenth and last Earl of Chesterfield, died in the summer of 1967. It was at his wish, and with his assistance, that Dr. Newman undertook his excellent book, *The Stanhopes of Chevening*; and it is indeed sad that he did not live to see its publication. "No Stanhope," his father once told him, "has ever been an idle man." The seven generations of Stanhopes at Chevening included soldiers, politicians, a scientist, an historian; but whatever his particular vocation, and whatever his personal failings, each successive Earl had a compelling sense of public duty, and devoted himself to his own conception of the public service.

The fortunes of the family were established by James Stanhope, the first Earl, whose career as a soldier and statesman is part of national history. Even so, Dr. Newman has found illuminating new material about him in the archives at Chevening, and some letters, all too few, from his wife Lucy Pitt. She was the daughter of the celebrated nabob, "Diamond" Pitt, and it was largely

with her marriage portion that her husband was able to buy the Chevening estate.

The second Earl was a shy, retiring man, a firm supporter in politics of his cousin William Pitt, who described him as "of a true *illegitimé* breed . . . were the spirit of liberty lost upon earth, it would be found in his heart." But his true bent was scientific and mathematical; and he lived for long periods in Geneva, largely for reasons connected with his children's health, hushed with experiment and invention. His surviving son, the third Earl, inherited these tastes. There was no end to his experiments, in some of which he was decidedly in advance of his age—calculating machines, the properties of electricity, the fireproofing of buildings, the use of steam power for ships, stereoscopic printing, and during the Napoleonic wars counter-measures against floating mines.

The third Earl carried his father's "spirit of liberty" to lengths which were generally regarded as extreme. At first he had supported the younger William Pitt, whose sister Hester he married, thus bringing a second infusion of the intractable Pitt blood into his family. But he developed fervent sympathies with the French Revolution, which he expressed with "sentimental lings and a powerful voice, always accompanied with violent gesticulations." He addressed his correspondents and signed himself as "Fellow-47izen," removed the emblems from the gates of Chevening, and struck a medal with his own head and the inscription "The Minority of One."

Citizen Stanhope's granddaughter wrote many years later that his descendants were "humbly grateful that we were not called upon to live under his roof, for, admittedly as he advocated liberty and enfranchisement abroad, he was the sternest of autocrats at home." All his children—the three daughters by Hester Pitt, the three sons by his second wife Louisa Grenville fled from the house as soon as circumstances allowed. The eldest daughter, the celebrated Lady Hester Stanhope, lived with her uncle William Pitt, and brought youth and frivolity into his baronial household during the last years of his life. Her subsequent career in the East, as a desert princess and local potentate, lasted into the reign of Queen Victoria, and was the subject of some fascinating near-contemporary accounts, and many had hooks thereafter. Dr. Newman summarizes her story in an exemplary chapter.

The fourth Earl was almost as eccentric a character as his father, but a good deal more likable. In politics he also took a lonely path, and repeatedly found himself in the same minority of one. He spent much time in Germany, and became involved in the strange business of Kaspar Hauser, the "child of Europe," the mysterious youth from nowhere whom he virtually adopted and of whose death he was subsequently accused. No more unlikely assassin than this well-intentioned nobleman can be imagined; but the Hauser affair biograpied into one of the unsolved problems of the nineteenth century, and involved him in

assured, "a criminal act" but "an act of war," though the evidence that he was in fact a "primitive rebel" is hardly conclusive, despite his belated boasts of "revolution." Thus, too, the account of Kelly's alleged conversation with an unknown number of local sympathizers just before his capture at Glenrowan is apparently based on unidentified statements by one or two of the latter, hardly sources to be accepted without question.

Even in depicting Kelly as the charismatic spokesman of disgruntled selectors in the district is probably over-simple, though the testimony of his uncle that "The Kellys wanted land" seems plausible enough. But the fact that his maternal grandfather was a squatter reminds us that to depict the struggle merely in terms of squatter versus selector hardly does justice to the complications of the fluid social structure: it is possible that the Kelly-Quinn clan could just as accurately be described as frustrated squatters as frustrated selectors. What they undoubtedly were, in any case, were bearers of the imported tradition of Irish bitterness; they provide a paradigm of the way in which Irish was converted into Australian nationalism. In this connection one would like to have been informed how far the feud between Irish police and the Kellys reflected the Catholic-Orange enmity endemic in Australian colonial society.

Touched up

MANNING CLARK and others: *Ned Kelly: Man and Myth*. 216pp. Cassell. £2 7s. 6d.

Sidney Nolan's haunting, pseudo-primitive paintings of the metal-masked bushranger in his Antipodean wilderness, have already given Ned Kelly an almost universal significance, and this is likely to be enhanced by the forthcoming film by no means the first inspired by his exploits; but to appreciate the precise nature and intensity of the emotions attached to Kelly hagiography in Australia one can profitably scan *Ned Kelly: Man and Myth*, the fruit of a recent symposium held in Kelly country in Victoria.

The contributions vary a good deal in quality, but they all testify to strong feelings. Even Sergeant Keith Holden, of the Victorian police, who has the thankless task of presenting alone an anti-Kelly case, concedes that he had "many remarkable qualities," while Mr. Ian Jones, Kelly apologist in chief, reverently gathers together an interesting miscellany of oral and written tradition, some of it unfamiliar, and concludes that "Ned Kelly, the man, was infinitely greater than his legend, a man of greater nobility and moral courage than anything we have even hinted at in the past."

It cannot be said that he substantiates this large claim. It is one thing to salute Kelly's courage or to indicate the weaknesses in the Crown case against him, when he was finally brought to court and gallows in 1880 for murder, as Professor Louis Weller expertly does, or to speculate like Mr. Weston Bate on the material circumstances which produced him, or to suggest, in the words of Professor Manning Clark, that Kelly lives on "because he touched on things that really matter, things that concern us all." Not only does Kelly's defiance of established authority apparently rouse the anarchy which seems to lurk never far below the Australian political consciousness, but as an expert bushman he spectacularly demonstrated a union with the harsh Australian environment foreign but evidently dear to the hearts of the soft-centred, urban Europeans who prefer to cluster

It is quite another matter, however, to show (as do most of the contributors and, indeed, almost every one who has ever written on the subject) a compulsive predisposition to prefer favourable interpretations of Kelly's actions, even adducing highly dubious hearsay, and to dismiss or denigrate virtually everything contradictory of the heroic legend: the allegations of Kelly's homosexuality are actually ignored altogether here. Thus Kelly's plot to derail the police train, coming in pursuit of him and kill its occupants was not, we are

informed, which he expressed with "sentimental lings and a powerful voice, always accompanied with violent gesticulations." The addressed his correspondents and signed himself as "Fellow-47izen," removed the emblems from the gates of Chevening, and struck a medal with his own head and the inscription "The Minority of One."

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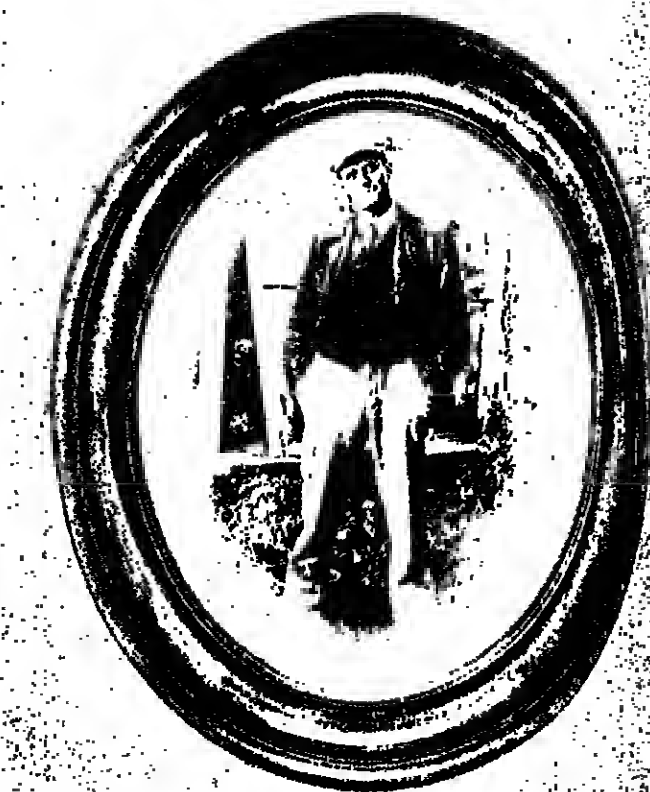
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None of this, anyway, can transmute Kelly's intensive and somewhat sordid criminal career into pure virtue. Even in terms of personal valour, his exploits are probably inferior to the single-handed endeavour of another Irish Australian, O'Farrell, in 1867 surrounded by a mob of hysterically patriotic Sydney pikiers, and Kelly's reliance on the impossibly unwieldy armour of Glenrowan is hard to square with all the assurances of his intelligence. Certainly, too, the case against Kelly could be put more strongly than Sergeant Holden suggests. It is a pity that a criminologist did not contribute to the symposium, because Kelly's career clearly invites interpretation in terms of criminal subculture or criminal psychopathy.

This is not to say that either interpretation would necessarily be valid. It is merely to suggest that, nearly a century later, Australian emotions are evidently still too deeply engaged to encourage an objective assessment. Meanwhile, the legend is certainly more important than the man. More romantic, too, characteristically a touched-up photograph of Kelly (one of several fascinating illustrations in the book) is interpreted as an attempt to "vilify" his image, but reference to the untampered with and unattractive original, suggests, in fact, the exact opposite.



This portrait of the artist as a young man was taken in 1904, the year in which he set a novel that Virginia Woolf called 'the scorching of purple on the bootboy at Claridge's'. Ernest Hemingway called it 'a most goddam wonderful book'. From 1919 to 1959 it has found its way past legal action and blind prejudice to something like universal acceptance as the greatest novel of the twentieth century. It is the book which every other novelist would like to have written and which, in one Dublin day's compass, presents an imperishable monument to the human condition. It has just become a Penguin Book at 10s. It is *Ulysses* by James Joyce.

reminiscences and poems, the end of his days.

The fifth Earl returned conventional form, on political grounds. He was a Member of Parliament for Derby and Dorset, and in later years a senatorial activities for his own and often claimant of various select committees, galleries, museums, libraries, and so on. He was a collector of all kinds. It is to his credit that he established the National Portrait Gallery, President of the Society of Antiquaries, for almost thirty years. Newman gives a very particular of his qualities as an amateur collector of original documents, family papers at Chevening, which does not show the full range of his interests. His fine smooth, song-like, his fine worry or his "The Theft Partial" shows a man who was not only a Victorian diarist, but a contemporary artist, that "let hope had sadly buried the his his continual questions."

The sixth and seventh Earls continued the same tradition of activity in the Conservative public service of all kinds, nationally and locally. Three of our times led to a concentration on Chevening, his pictures and collections of plants and woods. When he died, he left a large collection of his pictures and collections of plants and woods. When he died, he left a large collection of his pictures and collections of plants and woods.

Before the land was ours, it was theirs. . . Oh, we had promises to break! And a long way to the same direction." Mr. . . is a redskin. Outside of this in much more than a concentration on Chevening, his pictures and collections of plants and woods. When he died, he left a large collection of his pictures and collections of plants and woods.

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terror-stricken. One gets the sense, here from a fragment and there from a balancing of sections, that Mr. Young might push through to a stronger poetry yet; but to do so he will have to put aside his too-forgiving guitar and lighten up. As it is his poems seductively invite an examination they can't long sustain. The music's all round instead of inside.

In John Hewitt's volume, which stole on to the scene and now stands about looking small of stature for

Osian, I said, is my symbol, that shadow man.

Further on the echo is justified with an argumentative reference:

I saw Yeats carried to the waiting of bagpipes through the wind-washed town, and watched Osian elbow back through the holiday crowd, going the opposite way as we followed the hearse.

"Yeats was Osian" the poem states.

and the rope fastened, tethered to the boat below as rudding as its ribs were shapely and tiny worms of light made scintillating dance, flickering about the curving underside.

The last line is probably unnecessary, part of an extra-poetical fluency that tends to take control. But the verbiage of light constitutes a metaphor adventurously mixed. Without making too much of the idea of accuracy, Mr. Hewitt's references to nature are meticulous and nearly always structural: the seed catalogue does not obtrude. The occasional poem achieves a distance from, rather than a closeness to, the soil that sharpens observation even further.

"The Child, the Chair, the Leaf," examining the things a crippled child is not like, is a case in point. The poet is often conscious of his status, but justifiably so, since his poems, in a minor though honourable mode, have been hard fought-for.

In Mr. Stallworthy's new collection the lesser significance beats the larger by a mile. "The Almond Tree," billed on the wrapper as the central poem of the collection, is about the birth of a mongol son. It should be said at once that the theme has got away from the writer: it's a runaway idea, over-structured in its emphatic organization, in the way that geometrical doodles of point-linking on a blank sheet of paper eventually fill in to opacity. In the first section we have

Swing by the road from bend to bend, I was aware that blood was running down through the delta of my wrist and under arches of bright bone.

So far, not so bad. In the fourth section, as the hard-driving poet reaches the hospital, the idea comes in again.

Up the spinal stair and at the top along a home-white corridor the blood life swung me swung me to a room whose walls shuddered with the shuddering womb.

The imagery here has taken over, is doing too much of its own thinking. The image of an almond tree also recurs, in better effect, but eventually it too is equipped with a bloodstream.

The almond tree was beautiful in labour. Blood-dark, quickening, but after bud split, flower after flower shook free.

The poems thus works steadily away from the event (and nobody is minimizing the event) towards something more grandiose and less graspable, a syncretism it would take a Scholman to unravel. Without doubt the poet will later write a smaller poem in which the child occupies downstage centre, instead of being crowded into the wings by an organically ramifying set.

In a smaller space, the world not

And the sun, jumpy as God, sat enthroned in his control sky: to prove He still melts my genetic passions in his furnace of hygienic love.

One of those who lived to please us was Chas and Dr. Johnson and Jesus

One of his work, reigned in well of content, is one of his two wings. It shows well again in the other wing.

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One morning, between journeys, rising from bed at an inn, I went out. Half an hour after dawn already the sun had set

Night—one shadow—into many shadows disengaging day—one light—into white squares white oblique. Palm trees were dull, figs electrically bright.

Don't drill, tangled wires criss-crossed between roads. At the street's end beyond corners like trees, I saw The Mediterranean extend

Its line of absolute horizon from which hung the sea, royal as ether. Waves flashed lights through air. Pointillist as pollen all over.

I ran down the street past bicycles, donkeys, jangling, shouting, roled, turbaned crowd; Just hollows of deep entrained Through which rage, copper, oranges glowed;

Past slaughtered eulvers Off sheep and goat, hanging from hooks; Succeeding sweets ly-preempted, Communist pamphlets, pornography books;

Till I'd descended to the peem Sliding parallellogram multiform. On the far shore, distant mountains Curving like dolphins, rose above.

Skeletal boys, plumenically sculptured, stretched out rods from racks, in wait For fish, whose questions, stupid as these, Took Desquatin's bait.

And the sun, jumpy as God, sat enthroned in his control sky: to prove He still melts my genetic passions in his furnace of hygienic love.

One of those who lived to please us was Chas and Dr. Johnson and Jesus

One of his work, reigned in well of content, is one of his two wings. It shows well again in the other wing.

One of his work, reigned in well of content, is one of his two wings. It shows well again in the

escalation. *The Tree-Cree* does not contain very much that was not known before but it presents a fine and complete picture of the life of the tree. Each plate is accompanied by a brief account of the geographical distribution of the species, its variation, habitat and of the months when the tree is in flower. In addition to the tree, the life of the tree is described by the author, who is a Forestry Officer, British Forest Service, and is also a member of the British Forestry Council.

KINGSLEY, G. G. Guide for Research Students Working on Historical Subjects. 63pp. Cambridge University Press. 7s. 6d.

Any student about to start on research for a historical thesis would do well to provide himself first with this little book of authoritative guidance, here reprinted in a second edition. It gives, warning against the pitfalls and within its small compass a good deal of practical commonsense advice on how to choose a subject and how and where to pursue it.

Lepidoptery

MORRIS, J. R. Butterflies. Illustrated by Vladimir Choc. Translated by Olga Kithemova. 264pp. Handlyn. 10s. 6d.

Butterflies and moths are shown to be of great importance in the general pattern of Nature. Some species act as pollinators, lined by food, colour or scent, some produce silk fibres in a cocoon, while others are destructive, at some stage in their life cycle, to food plants and to clothing.

The complete life history of a butterfly is exemplified by an account of the beautifully coloured Swallowtail. The text also includes short sections on the distribution of butterflies and moths, their feeding habits, their enemies and habits of migration. A brief account of the silk industry makes interesting reading. It is followed by advice on collecting caterpillars and pupae and also on the preparation and preservation of imagos. The inclusion of one or two simple line drawings would have been a great help to beginners for whom this section of the book is both stimulating and informative.

In selecting the 135 species for

illustration in colour, preference has been given to those butterflies which are commonly seen in Europe, many of which also occur in parts of Britain. Each plate is accompanied by a brief account of the geographical distribution of the species, its variation, habitat and of the months when the tree is in flower. In addition to the tree, the life of the tree is described by the author, who is a Forestry Officer, British Forest Service, and is also a member of the British Forestry Council.

Numericalities

SIRCAR, D. C. Studies in Indian Coins. 405pp. 26 plates. Delhi: Motilal Banarsidass. Rs.24.

Studies in Indian Coins is a collection of essays by the author, often from journals and easily accessible in this country, which he has now brought together and edited to provide something of a handbook of Indian coinage. Although not all periods of India's more than 2,000 years of coinage are covered, Professor Sircar has used the plates and the very detailed captions to them to present a very good general view of the whole course of coinage in India.

Railways

MARSHALL, JOHN. The Lancashire and Yorkshire Railway. David and Charles. £2.35.

This, the first volume of what is to be a trilogy, describes how the old L. & Y., merged with the L.M.S. in the 1920s, was formed in the nineteenth century from a number of smaller companies which stretched across the land of the White and Red Roses from Liverpool and Blackpool in the west to Guile and Doncaster in the east. Never really in the charis when it came to glamour or high speeds, the L. & Y. huddled through ex-

actly tracks country requiring tunnels, viaducts and cuttings, was well up with the leaders when it came to traffic both passenger and freight. It was, in fact, a hard-working system for a hand-cranked railway.

Social Studies

WILLIAMS, W. R. The Uneducated English. 184pp. Methuen. 30s.

Uneducated English is a highly individual, sometimes dogmatic, analysis of the life of a semi-educated society. The author's description of the constraints of modern, urban living, the difficulties of communication caused by class and race, the problem of introducing a moral sense to the young when society's values are shifting, are hardly original, but she has the occasional insight of her own to make, as in her plea for some specialized training for the all-important job of head teacher.

Sports and Pastimes

ALEXANDER, C. H. C. Chess. 200pp. Isaac Pitman. 21s.

A new edition of an excellent work for beginners that is lucidly written and should interest chess-players as well. With near-monotonous regularity American publishers produce volumes of advice from racing experts. Mr. Wells is a family and respected figure on the sailing scene in his country, and no doubt British helmsmen can profit from what he has to say. But it is hardly compulsive reading.

D. F. SWIFT. The Novelty of Edinburgh. 121pp. Routledge and Kegan Paul. 16s. (Paperback, 8s.)

Sociology is a growth industry and this book will be bought by large numbers of students, especially in colleges of education, attracted by the neatness of its appearance and the keenness of its pages. But it is doubtful

if it will be read by many, or if those who do struggle on to the end will get much reward for their effort. Dr. Swift's aim is presumably to introduce his readers to the vocabulary and some of the concepts used by educational sociologists, but his abstraction, divorced as they are from any reference to real life situations or even to empirical studies, seem more calculated to set up a permanent resistance to sociology than to lead a beginning student deeper into the subject.

WILLIAMS, W. R. The Uneducated English. 184pp. Methuen. 30s.

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the human drama. The last summer's single-Atlantic race, by the way, was won by the *Olympic*. It may not be a piece but it is lively and, despite what many people say, as satisfying as a thriller. At the time, it provided a rare glimpse of the human drama.

Travel and Topography

WILLIAMS, W. R. The Uneducated English. 184pp. Methuen. 30s.

Uneducated English is a highly individual, sometimes dogmatic, analysis of the life of a semi-educated society. The author's description of the constraints of modern, urban living, the difficulties of communication caused by class and race, the problem of introducing a moral sense to the young when society's values are shifting, are hardly original, but she has the occasional insight of her own to make, as in her plea for some specialized training for the all-important job of head teacher.

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VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

REFERENCE LIBRARIAN FULHAM LIBRARY

Chartered Librarian required for the post of Reference Librarian at Fulham Library. Salary according to experience within scale A.P. 5 (£1,805-£2,015). Application form from Personnel Officer (T.L.S.), 233, Hammersmith Road, London, W.6 (01-748 2077, Ext. 49), to whom applications should be returned by 10th May.

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Applications are invited for a post in the Sub-Librarian's Office, Glasgow University Library. The post involves the supervision of the work of the Librarian's assistants and the management of the library's stock. The successful candidate will be required to have a minimum of five years' experience in a similar post. Applications should be sent to the Secretary of the University Council, Glasgow University, Glasgow G3 7LA.

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The University Council proposes to appoint a Professor of Classics. The successful candidate will be required to have a minimum of five years' experience in a similar post. Applications should be sent to the Secretary of the University Council, Otago University, Dunedin, New Zealand.

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Applications are invited for a post in the Librarian's Office, Solihull Borough Library. The post involves the supervision of the work of the Librarian's assistants and the management of the library's stock. The successful candidate will be required to have a minimum of five years' experience in a similar post. Applications should be sent to the Secretary of the Council, Solihull, Warwickshire.

RESEARCH AND PLANNING OFFICER for a Bibliographic Centre, Ontario University Libraries

Applications are invited for this position. Candidate should be a professional librarian of considerable background and experience in a position of responsibility in a university or other research library. The position requires an ability to organize and conduct research, and the candidate needs to possess qualities of imagination, initiative, clarity of thought and expression, and an awareness of current techniques of library service. The duties of the successful candidate will be to organize and conduct the research needed to establish a factual base for the further planning of the Ontario universities' Bibliographic Centre and to assist in that planning. He will be expected to make himself aware of the work that has already been accomplished and the progress already made in various forms of cooperation among Ontario universities in their libraries, graduate studies and other academic programmes, and research.

Applications for the position may be sent to the Chairman of the Advisory Joint Council (Ontario Council of University Librarians and Ontario Council on Graduate Studies), Dean Ernest Sirlick, School of Graduate Studies, University of Toronto, Toronto 5, Ontario.

CHAIR OF HISTORY

Applications are invited from scholars interested in any field of American, Asian, Australian, British, European or economic history for the above mentioned appointment relinquished at the end of 1968 by Professor H. Stretton, who transferred to another post within the Department.

SALARY: \$A12,000 a year, payable monthly, with superannuation on the F.S.S.U. basis. POTENTIAL CANDIDATES are invited to submit their curriculum vitae to the Secretary of the University Council, University of Adelaide, Adelaide, South Australia 5001, or to the Registrar of the University, University of Adelaide, Adelaide, South Australia 5001, or to the Registrar of the University, University of Adelaide, Adelaide, South Australia 5001, or to the Registrar of the University, University of Adelaide, Adelaide, South Australia 5001.

BOROUGH OF HOVE CENTRAL LENDING LIBRARIAN

Due to the promotion of the present Central Lending Librarian, Chartered Librarian, to a higher post, applications are invited to apply for this post on salary scale A.P. 4 (£1,485-£1,715). This is a busy department in a building of 1968 vintage but modern internal appearance. Working conditions are good. Annual income £50,000, staff 14, reservations 20,000, reprographic photocopying. The appointment is subject to the Local Government Superannuation Act and the N.C.C. conditions of service. Further particulars from: Jack Davis, Borough Librarian and Curator, Central Library, Church Road, Hove, BN3 2DJ, to whom applications should be sent with the names of two referees by 12th May, 1969.

QUEENSLAND ORIELLE, Australia LECTURER IN HISTORY

The University Council proposes to appoint a Lecturer in History. The successful candidate will be required to have a minimum of five years' experience in a similar post. Applications should be sent to the Secretary of the University Council, Queensland University, St. Leonards, New South Wales.

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